

# SIX IRISH FOLKSONGS.

THE WORDS BY  
THOMAS MOORE.

ARRANGED FOR UNACCOMPANIED CHORUS (S.A.T.B.)

BY  
C. V. STANFORD.  
(OP. 78.)

## No. 1.—Oh! breathe not his name.

(Air.—“The brown maid.”)

*Adagio.*  
*mp* *pp*

SOPRANO.  
Oh! breathe not his name, let it sleep in the shade, Where

ALTO.  
Oh! breathe not his name, let it sleep in the shade, Where

TENOR.  
Oh! breathe not his name, let it sleep in the shade, Where

BASS.  
Oh! breathe not his name, let it sleep in the shade, Where

PIANO.  
(For practice only.)  
*Adagio.*  
Let it sleep in the shade, . . .

cold and un-hon-our'd his rel-ics are laid; Sad, si-lent, and dark be the

cold and un-hon-our'd his rel-ics are laid; Sad, si-lent, and

cold and un-hon-our'd his rel-ics are laid; Sad, si-lent, and

. . . Where un-hon-our'd his rel-ics are laid:

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H. 3157.

OH! BREATHE NOT HIS NAME.

tears that we shed, . . . . . As the night-dew that falls on the

dark be the tears that we shed, As . . . the night-dew that falls on the

dark be the tears that we shed, As . . . the night-dew that falls on the

Si - lent the tears that we shed, As the night-dew that falls on the

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The music is in 3/4 time, with a key signature of one flat (B-flat). The lyrics are: 'tears that we shed, . . . . . As the night-dew that falls on the', 'dark be the tears that we shed, As . . . the night-dew that falls on the', 'dark be the tears that we shed, As . . . the night-dew that falls on the', and 'Si - lent the tears that we shed, As the night-dew that falls on the'.

grass o'er his head, . . . . . o'er his head. *rall. pp*

grass o'er his head, . . . . . falls on the grass o'er his head. *rall.*

grass o'er his head, . . . . . that falls on the grass o'er his head. *rall.*

grass o'er his head, As the night-dew that falls on the grass o'er his head. *rall.*

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'grass o'er his head, . . . . . o'er his head. *rall. pp*', 'grass o'er his head, . . . . . falls on the grass o'er his head. *rall.*', 'grass o'er his head, . . . . . that falls on the grass o'er his head. *rall.*', and 'grass o'er his head, As the night-dew that falls on the grass o'er his head. *rall.*'.

OH! BREATHE NOT HIS NAME.

But the night - dew that falls, tho' in si - lence it weeps, . . .

But the night - dew that falls, . . . in si - lence it

But the night - dew that falls, the night - dew that falls, . . . in si - lence it

But the night-dew that falls, . . . tho' in

The first system of the musical score for 'Oh! Breathe Not His Name.' It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is a piano accompaniment. The music is in 3/4 time and G major. The lyrics are: 'But the night - dew that falls, tho' in si - lence it weeps, . . . But the night - dew that falls, . . . in si - lence it But the night - dew that falls, the night - dew that falls, . . . in si - lence it But the night-dew that falls, . . . tho' in'. The dynamic markings are *pp* (pianissimo) for the vocal parts.

. . . Shall bright - en with ver - dure the

weeps, . . . Shall bright - en, shall bright - en with verdure the

weeps, . . . Shall bright - en with ver - dure, shall bright - en with ver - dure the

si - lence it weeps, Shall bright - en with ver - dure, shall bright - en with ver - dure the

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '. . . Shall bright - en with ver - dure the weeps, . . . Shall bright - en, shall bright - en with verdure the weeps, . . . Shall bright - en with ver - dure, shall bright - en with ver - dure the si - lence it weeps, Shall bright - en with ver - dure, shall bright - en with ver - dure the'. The dynamic markings are *mf* (mezzo-forte) for the vocal parts and *mp* (mezzo-piano) for the piano accompaniment. There are also *cres.* (crescendo) markings.

## OH! BREATHE NOT HIS NAME.

*f*

grave . . where he sleeps ; . . . And the tear that we shed,

grave . . where he sleeps, And the tear, the tear that we shed, though in

grave . . . where he sleeps, And the tear, the tear that we shed, though in

grave where he sleeps, And the tear, the tear that we shed, though in

*pp*

though in se - cret it rolls, . . . Shall . . .

se - cret, in se - cret it rolls, . . . Shall . . .

se - cret, in se - cret it rolls, . . . Shall . . .

se - cret, in se - cret it rolls, . . . Shall

*rall.*

long keep his mem - o - ry green, green in our souls.

*rall.* long keep his mem - o - ry green, green in our souls.

*rall.* long keep his mem - o - ry green, green in our . . souls.

*rall.* long keep his mem - o - ry green, green in our souls.

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## No. 2.—What the bee is to the flow'ret.

(Air.—“The yellow garron.”)

*Allegretto.*

SOPRANO.

ALTO.

TENOR. *mf*

BASS. *mf*

PIANO.  
(For practice only.)

What the bee is to . . the flow'r - et, When he looks for

What the bee is to . . the flow'r - et, When he looks for

ho - ney dew Thro' the leaves that close em - bow'r it, That, my . . love, I'll

ho - ney dew Thro' the leaves that close em - bow'r it, That, my love, I'll

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# WHAT THE BEE IS TO THE FLOW'RET.

*mf* And what the bank, with ver - dure glow - ing, Is to waves that

*mf* What the bank, with ver - dure glow - ing, Is to waves that

*p* be to you, . . . my love, . . . I'll be to

*p* be to you, . . . my love, . . . I'll be . . .

*poco rall.* wan - der near, . . . Whis - p'ring kiss - es while they're go - ing,

*poco rall.* wan - der near, . . . Whis - p'ring kiss - es,

*p* you, . . . Whis-p'ring, whis - p'ring kiss - es,

*poco rall.* to you, . . . Whis-p'ring, whis - p'ring kiss - es,

*f* That I'll be to you, my dear. *dim.*

*f* That, that . . . I'll be, I'll be to you, . . . my dear. *dim.*

*f* That, that . . . I'll be, I'll be to you, . . . my dear. *dim.*

*f* That, that . . . I'll be to you, . . . my dear. *dim.*

# WHAT THE BEE IS TO THE FLOW'RET.

*mf*

But they say the bee's a ro - ver, That he'll fly when sweets are gone ;

*mf*

But they say the bee's a ro - ver, That he'll fly when sweets are gone ;

*mf*

And when once the kiss is o - ver, Faith - less brooks will wan - der on, . . .

And when once the kiss is o - ver, Faith - less brooks will wan - der on, *mf* . . .

Nay, *mf*

Nay,

will wan - - der, wan - der on, . . .

will wan - - der, wan - der, wan - der on, . . .

nay, if flow'rs will lose their looks, if sun - ny banks will wear a - way,

nay, if flow'rs will lose their looks, if sun - ny banks will wear a - way,

WHAT THE BEE IS TO THE FLOW'RET.

Well, well, 'tis but right that bees and brooks should sip and kiss them

Well, well, Bees and brooks should sip and kiss them,

Well, well, Nay, 'tis but right that bees should sip and kiss them,

Well, well, Nay, 'tis but right that bees should sip and kiss them,

while they may, . . . while they may.

should sip and kiss them while they may.

should sip and kiss them while they may.

should kiss them while they may.



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## No. 3.—At the mid hour of night.

(Air.—“Molly, my dear.”)

*Andante moderato.*

SOPRANO.

*pp*  
At the mid hour of night, when stars are weep-ing, I fly To the

ALTO.

*pp*  
At the mid hour of night, when stars are weep-ing, I fly To the

TENOR.

*pp*  
At the mid hour of night, when stars are weep-ing, I fly To the

BASS.

*pp*  
When stars are weep-ing, I fly To the

PIANO.  
(For practice only.)

*pp*

*sf*  
lone vale we loved, when life shone warm in thine eye; *p* And I

*sf*  
lone vale we loved, when life shone warm in thine eye; And I think, that if

*sf*  
lone vale we loved, when life shone warm in thine eye; And I think, that if

*sf*  
vale . . . we loved, when life shone warm in thine eye; . . .

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# AT THE MID HOUR OF NIGHT.

think oft, if spi - rits can steal from the re - gion of air, To re - vis - it past

spi - rits can steal from the re - gion of air, To re - vis - it past

spi - rits can steal from the re - gion of air, To re - vis - it past

... and if spi - rits can steal from the re - gion of air, To re - vis - it past

scenes of de - light, thou wilt come to me there, . . . . And tell me our

scenes of de - light, thou wilt come to me there, And tell . . . . me our

scenes of de - light, thou wilt come to me there, And tell . . . . me our

scenes of de - light, thou wilt come to me there, And tell . . . . me our

love is re - mem - bered, ev'n in the sky. Then I sing the wild

love is re - mem - bered, ev'n in the sky. Then I sing the wild song 'twas

love is re - mem - bered, ev'n in the sky. Then I sing the wild

love is re - mem - bered, ev'n in the sky. Then I sing the wild song 'twas

AT THE MID HOUR OF NIGHT.

song 'twas once such plea - sure to hear, When our voi - ces com -  
 once such plea - sure to hear, . . . . . When our voi - ces com -  
 song 'twas once such plea - sure to hear, When our voi - ces com -  
 once such plea - sure, plea - sure to hear, . . . . . When our

ming - ling breath'd, like one, on the ear; And, as Ech - o far off thro' the  
 ming - ling breath'd, like one, on the ear; And, as Ech - o far  
 ming - ling breath'd, like one, on the ear; And, as Ech - o far  
 voi - ces breath'd, like one, on the ear; And, as

vale my sad or - i - son rolls, . . . . . I . . . think, oh my  
 off thro' the vale, thro' the vale my sad or - i - son rolls, I think, oh my  
 off thro' the vale, thro' the vale my sad or - i - son rolls, I think, oh my  
 Ech - o far off my sad or - i - son rolls,

AT THE MID HOUR OF NIGHT.

*Più lento.*  
*pp*



love! 'tis thy voice from the King-dom of Souls, . . . Faint-ly an-swer-ing



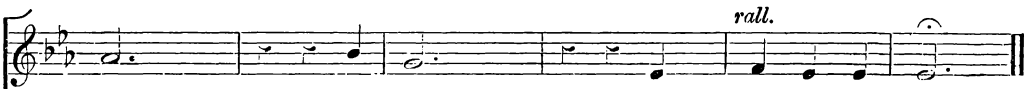
love! 'tis thy voice from the King-dom of Souls, Faint-ly an-swer-ing,



love! 'tis thy voice from the King-dom of Souls, Faint-ly an-swer-ing,



'Tis thy voice from the King-dom of Souls, Faint-ly an-swer-ing



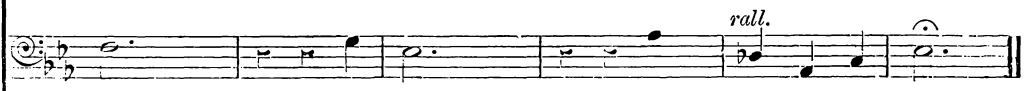
still, the notes that once were so dear.



an-swer-ing still, . . . the notes . . that once were so dear.



an-swer-ing still, the notes . . that once were so dear.



still, the notes that once were so dear.



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## No. 4.—The sword of Erin.

(Air.—“Cruachan na feine.”)

*Allegro con fuoco.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.  
(For practice only.)

A - veng - ing and bright falls the swift sword of E - rin On him who the

brave sons of Us - na be - trayed; For ev - 'ry fond eye he hath wak - en'd a tear in, A

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# THE SWORD OF ERIN.

*rall.* *a Tempo.*

drop from his heart-wounds shall weep o'er her blade. *p*

drop from his heart-wounds shall weep o'er her blade. By the red cloud that

drop from his heart-wounds shall weep o'er her blade. By the red

drop from his heart-wounds shall weep o'er her blade. By the red

*p*

When U-ladh's three champions lay sleep-ing in

hung o-ver Co-nor's dark dwell-ing, When U-ladh's three champions lay sleep-ing in

cloud o-ver Co-nor's dark dwell

cloud . . c-ver Co-nor's dark dwell . . . .

*cres.*

gore, By the bil-lows of war, the bil-lows of war, Which waft-ed these

*cres.*

gore, By the bil-lows of war, the bil-lows of war, Which waft-ed these

*cres.*

- ing, By the bil-lows of war, which so of-ten, high swell-ing, Have waft-ed these

*cres.*

- ing, By the bil-lows of war, which so of-ten, high swell-ing, Have waft-ed these

# THE SWORD OF ERIN.

he - roes to vic - to - ry's shore, We swear to re - venge them: No joy shall be

he - roes to vic - to - ry's shore, We swear to re - venge them: No joy shall be

he - roes to vic - to - ry's shore, We swear to re - venge them:

he - roes to vic - to - ry's shore, We swear to re - venge them:

The first system of the musical score for 'The Sword of Erin'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'he - roes to vic - to - ry's shore, We swear to re - venge them: No joy shall be'. The music is in 2/4 time, key of B-flat major, and includes dynamic markings such as *f* (forte) and *p* (piano).

tast - ed, The harp shall be si - lent, the maid - en un - wed, Our halls shall be

tast - ed, The harp shall be si - lent, the maid - en un - wed, Our halls shall be

The harp shall be si - lent, the maid - en un - wed, Our halls shall be

The harp shall be si - lent, the maid - en un - wed, Our halls shall be

The second system of the musical score. The lyrics are: 'tast - ed, The harp shall be si - lent, the maid - en un - wed, Our halls shall be'. The tempo is marked *poco a poco rall.* (ritardando). The piano accompaniment continues with a steady rhythm.

mute, our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

mute, our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

mute, and our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

mute, and our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.

The third system of the musical score. The lyrics are: 'mute, our fields shall lie wast - ed, Till ven - geance is wreak'd on the mur - der - er's head.'. The tempo is marked *f a tempo.* (allegro). The piano accompaniment features a more active melody in the right hand.

# THE SWORD OF ERIN.

*f* Yes, mon - arch ! Tho' sweet are our home re - col - lec - tions, Tho' sweet are the *dim.* *p*

*f* Yes, mon - arch ! Sweet are our home re - col - lec - tions, Tho' sweet . . are the *dim.* *p*

*f* Yes, mon - arch ! Sweet are our home re - col - lec - tions, Tho' sweet are the *dim.* *p*

*f* Yes, mon - arch ! Sweet are our home re - col - lec - tions, Tho' sweet are the *dim.* *p*

*poco rall.*

tears that from ten - der - ness fall ; Tho' sweet are our friend - ships, our hopes, our af -

tears that from ten - der - ness fall ; Tho' sweet are our friend - ships, our hopes, our af -

tears that from ten - der - ness fall ! Tho' sweet are our friend - ships, our hopes, our af -

tears that from ten - der - ness fall ; Tho' sweet are our friend - ships, our hopes, our af -

*a tempo.* *ff* *più lento.*

- fec - tions, Re - venge on a ty - rant is sweet - est of all !

- fec - tions, Re - venge on a ty - rant is sweet - est of all !

- fec - tions, Re - venge on a ty - rant is sweet - est of all !

- fec - tions, Re - venge on a ty - rant is sweet - est of all !

*a tempo.* *più lento.*



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## No. 5.—It is not the tear.

(Air.—“The sixpence.”)

*Andante.*  
*p*

SOPRANO.  
It is not the tear, at this mo - ment shed, When the

ALTO.  
*p*  
It is not the tear, at this mo - ment shed, When the

TENOR.  
*p*  
It is not the tear, at this mo - ment shed, When the

BASS.  
*p*  
It is not the tear, at this mo - ment shed, When the

PIANO.  
(For practice only.)

cold turf has just been laid o'er him, That can tell how be-lov'd was the

cold turf has just been laid o'er him, That can tell how be-lov'd was the

cold turf has just been laid o'er him, That can tell how be-lov'd was the

cold turf has just been laid o'er him, That can tell how be-lov'd was the

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# IT IS NOT THE TEAR.

friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the  
 friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the  
 friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the  
 friend that's fled, Or how deep in our hearts we de - plore him, 'Tis the

tear, thro' a long day wept, 'Tis life's whole path o'er -  
 tear, thro' a long day wept, 'Tis life's whole path o'er -  
 tear, thro' ma - ny a long day wept, 'Tis life's whole path o'er -  
 tear, thro' ma - ny a long day wept, 'Tis life's whole path o'er -

- shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all  
 - shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all  
 - shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all  
 - shad - ed; 'Tis the one . . re - mem - brance, fond - ly kept, When all

# IT IS NOT THE TEAR.

high - er griefs have fa - - - ded. *pp* Thus his mem - or - y,  
*pp*  
high - er griefs have fa - - - ded. *pp* Thus his mem - or - y,  
*pp*  
high - er griefs have fa - - - ded. *pp* Thus his mem - or - y,  
*mp*  
high - er griefs have fa - ded. Thus his

like some ho - ly light, Kept a - live in our hearts, will im -  
like some ho - - ly, ho - - ly light, Kept a - live in our hearts, will im -  
like some ho - - ly light, *p* Kept a - live in our hearts, will im -  
mem - or - y, like some ho - ly light, Kept a - live in our hearts, will im -

*f*  
- prove them, *f* For worth shall look fair - er, and truth more bright, When we  
- prove them, *f* For worth shall look fair - er, and truth more bright, When we  
- prove . . . them, *f* For worth shall look fair - er, and truth more bright, When we  
- prove them, *f* For worth shall look fair - er, and truth more bright, When we

# IT IS NOT THE TEAR.

think how he lived but to love them. And no fresh - er flow - ers the

think how he lived but to love . . . them. And no fresh - er flow - ers the

think how he lived but to love . . . them. And no fresh - er flow - ers the

think he lived but to love them. And no fresh - er flow - ers the

*p* sod per - fume Where bu - ried saints are ly - ing, So our

*p* sod per - fume Where bu - ried saints are ly - ing, So our

*p* sod per - fume Where bu - ried saints are ly - ing, So our

*p* sod per - fume Where bu - ried saints are ly - ing, So our

*Piu lento. pp* hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing. *rall.*

*pp* hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing. *rall.*

*pp* hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing. *rall.*

*pp* hearts shall bor - row a sweet'ning bloom From the im - age he left there in dy - ing. *rall.*

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## No. 6.—Oh, the sight entrancing.

(Air.—“Planxty Sudley.”)

*Allegro con fuoco.*

SOPRANO

ALTO.

TENOR.

BASS.

PIANO.  
(For practice only.)

1. Oh, the sight en - tranc - ing, When morn-ing's beam is glanc - ing O'er

files ar-ray'd With helm and blade, And plumes in the gay wind danc - ing! When

files ar-ray'd With helm and blade, And plumes in the gay wind danc - ing! When

files ar-ray'd With helm and blade, And plumes in the gay wind danc - ing! When

files ar-ray'd With helm and blade, And plumes in the gay wind danc - ing! When

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( 1 )

H. 3162.

# OH, THE SIGHT ENTRANCING.

hearts are beat - ing, And the trum - pet's voice re -

hearts are beat - ing, And the trum - pet's voice re -

hearts are beat - ing, And the trum - pet's voice re -

hearts are all high - beat - ing, And the trum - pet's voice re -

peat - ing That song, whose breath May lead to death, But

peat - ing That song, whose breath May lead to death, But

peat - ing That song, whose breath May lead to death, But

peat - ing That song, whose breath May lead to death, But

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

nev - er to re - treat - ing. Then, if a cloud comes o - ver The

# OH, THE SIGHT ENTRANCING.

*mf*

Think 'tis the shade By

brow of sire or lov - er,

Think 'tis the shade By

brow of sire or lov - er,

Think 'tis the

brow of sire or lov - er,

Think 'tis the

Vic - t'ry made, Whose wings right o'er us ho - ver. Oh, that sight en -

Vic - t'ry made, Whose wings right o'er us ho - ver. Oh, that sight en

shade of Vic-t'ry, Whose wings right o'er us ho - ver. Oh, that sight en -

shade of Vic-t'ry, Whose wings right o'er us ho - ver. Oh, that sight en -

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files ar - ray'd With

OH, THE SIGHT ENTRANCING.

helm and blade, And plumes in the gay wind dance - - ing!

helm and blade, And plumes in the gay wind dance - - ing!

helm and blade, And plumes in the gay wind dance - - ing!

helm and blade, And plumes in the gay wind dance - - ing!

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

2. Yet 'tis not helm or feath - er— For ask yon des - pot, wheth - er His

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave

plum - ed bands Could bring such hands And hearts as ours to - geth - er. Leave



# OH, THE SIGHT ENTRANCING.

pomps to those who need . . 'em, Give man but heart and

pomps to those who need 'em, Give man but heart and

pomps to those who need . . . 'em, Give man but heart and

pomps to those who need . . . 'em, Give man but heart and

free - dom, And proud he braves The gau - diest slaves, That

free - dom, And proud he braves The gau - diest slaves, That

free - dom, And proud he braves The gau - diest slaves, That

free - dom, And proud he braves The gau - diest slaves, That

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

crawl when mon - archs lead 'em. The sword may pierce the beav - er, Stone

# OH, THE SIGHT ENTRANCING.

walls in time may sev - er, 'Tis mind a - lone, Worth  
 walls in time may sev - er, 'Tis mind a - lone, Worth  
 walls in time may sev - er, 'Tis mind, 'tis  
 walls in time may sev - er, 'Tis mind, 'tis

steel and stone, That keeps men free for ev - er. Oh, that sight en - . .  
 steel and stone, That keeps men free for ev - er. Oh, that sight en - . .  
 mind a - lone, That keeps men free for ev - er. Oh, that sight en - . .  
 mind a - lone, That keeps men free for ev - er. Oh, that sight en - . .

# OH, THE SIGHT ENTRANCING.

- tranc - ing, When morn - ing's beam is . . glanc - ing O'er files arrayed With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files arrayed With

- tranc - ing, When morn - ing's beam is glanc - ing O'er files arrayed With

- tranc - ing, When morn - ing's beam is . . glanc - ing O'er files arrayed With

helm and blade, In Free - dom's cause ad - vanc ing !

helm and blade, In Free - dom's cause ad - vanc - ing !

helm and blade, In Free - dom's cause ad vanc - ing !

helm and blade, In Free - dom's cause ad - vanc - ing !

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- 2 Gentle measure (Freischütz) (S.A.T.B.) ... *Weber*  
5 O April night (Don Pasquale) (S.S.A.T.T.B.)  
*Donizetti*  
11 The Power of Love (Satanella) (S.A.T.T.B.) *Balfe*  
\*12 Fair shines the moon (Rigoletto) (S.A.T.B.) *Verdi*  
20 To Thee we call (Mosé) (S.A.T.B.) ..... *Rossini*  
56 With thy prophetic (Norma) (T.T.B.B.) ... *Bellini*  
60 When daylight's going (Sonnambula)  
(S.A.T.B.) .....  
86 Santa Maria (Dinorah) (S.T.B.) ..... *Meyerbeer*  
88 O'er the calm and sparkling (Vespres)  
(S.A.T.T.B.) ..... *Verdi*  
91 Good-night (Martha) (S.A.T.B.) ..... *Flotow*  
94 The dance invites (Mirella) (S.S.A.) ..... *Gounod*  
\*127 Anvil Chorus (Trovatore) (S.A.T.B.) ..... *Verdi*  
128 Soldiers' Chorus (Trovatore) (T.T.B.B.) .....  
129 Miserere and Tower Scene (Trovatore)  
(S.S.A.A.T.B.) .....  
130 Villagers' Chorus (Dinorah) (S.A.T.B.) *Meyerbeer*  
135 Page's Rondo (Princess) (S.S.A.A.) ..... *Offenbach*  
136 Hark ! 'tis the trumpet (Puritani) (S.A.T.B.)  
*Bellini*  
137 { See what grace (Martha) (S.A.T.B.) ..... *Flotow*  
    { On yonder rock (Fra Diavolo) (S.A.T.B.) *Auber*  
138 { Richmond Fair (Martha) (S.A.T.B.) ..... *Flotow*  
    { Hither now gather (Martha) (S.A.T.B.) ...  
    { Blithesome and bright (William Tell)  
140 { (S.A.T.B.) ..... *Rossini*  
    { Tyrolese Chorus (William Tell) (S.A.T.B.)  
\*145 Huntsmen's Chorus (Freischütz) (S.A.T.B.) *Weber*  
146 { Lady, look down (Genevieve) (S.A.T.B.) *Offenbach*  
    { The Gendarmes (Genevieve) (S.A.T.B.)  
147 Gallant hearts with pure love (Norma)  
(S.A.T.B.) ..... *Bellini*  
\*156 Bridal Chorus (Lohengrin) (S.A.T.B.) ... *Wagner*  
    { Song of the Brotherhood (Madame Angot)  
\*158 { (S.A.T.B.) ..... *Lecocq*  
    { Hence, now away (Madame Angot) (S.A.A.B.)  
162 List ! the trumpet (S.A.T.B.) ..... *Meyerbeer*  
174 We'd run them in (Genevieve) (T.T.B.B.)  
*Offenbach*  
182 Fair shines the moon (Rigoletto) (T.B.B.) *Verdi*  
\*220 Spinning Chorus (Flying Dutchman) (S.S.A.A.)  
*Wagner*  
\*271 Gipsy Chorus (Bohemian Girl) (S.A.T.B.) ... *Balfe*  
\*346 Soldiers' Chorus (Faust), with new words  
    by Paul England (T.T.B.B.) ..... *Gounod*  
    (Also for S.A.T.B., see No. 357.)  
\*352 Gypsy Chorus (Preciosa) (S.A.T.B.) ..... *Weber*  
\*357 Soldiers' Chorus (Faust), with new words  
    by Paul England (S.A.T.B.) ..... *Gounod*  
    (Also for T.T.B.B., see No. 346.)

## STANDARD PART-SONGS.

- \*303 The Village Chorister (S.A.T.B.).....*Moscheles*  
 \*304 The Hardy Norsemen (S.A.T.B.) .....*Pearsall*  
 \*319 Oh, who will o'er the downs (S.A.T.B.)...        ,,  
 \*347 In this hour of softened splendour (S.A.T.B.).....*Pinsuti*  
 \*348 All among the barley (S.A.T.B.) *Elizabeth Stirling*  
 \*353 Who shall win my lady fair? (S.A.T.B.) *Pearsall*  
 \*355 Sweet and low (S.A.T.B.).....*J. Barnby*  
 \*362 When Allan-a-Dale went a-hunting  
       (S.A.T.B.) .....*Pearsall*  
 \*366 The Sands of Dee (S.A.T.B.) ...*G. A. Macfarren*  
 \*367 Orpheus with his lute (S.A.T.B.) .....*Mucfarren*  
 \*368 Come live with me (S.A.T.B.) *Sterndale Bennett*  
 \*371 The sea hath its pearls (S.A.T.B.) ..*Pinsuti*  
 \*379 O hush thee, my babe (S.A.T.B.) *Arthur Sullivan*

## MENDELSSOHN'S PART-SONGS.

- 109 { In the Forest (S.A.T.B.)  
 Fly with me (S.A.T.B.)  
 The Hoar Frost (S.A.T.B.)  
 Over the Grave (S.A.T.B.)  
 110 On the Sea (S.A.T.B.)  
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 Song of the Lark (S.A.T.B.)  
 112 { Morning Prayer (S.A.T.B.)  
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 The Nightingale (S.A.T.B.)  
 114 Wandering Song (T.T.B.B.)  
 115 Love and Wine (T.T.B.B.)  
 \*116 { Early Spring (S.A.T.B.)  
 Farewell to the Forest (S.A.T.B.)  
 117 { Resting Place (S.A.T.B.)  
 Hunting Song (S.A.T.B.)  
 118 { Turkish Drinking Song (T.T.B.B.)  
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 In the country (S.A.T.B.)

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- 278 Before the March (S.A.T.B.)  
279 On the Mountains (S.A.T.B.)  
280 Santa Maria (S.A.T.B.)  
281 The Morning Prayer (S.A.T.B.)  
282 The Angelus (S.A.T.B.)  
283 Spring Song (S.A.T.B.)  
284 Patriotic Hymn (S.A.T.B.)  
285 Harvest Home (S.A.T.B.)  
286 Velvet-paws (S.A.T.B.)  
287 Hymn of Peace (S.A.T.B.)  
288 Long live the King (S.A.T.B.)  
289 Hymn to France (S.A.T.B.)

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